THE FIRST FIVE YEARS

ACQUISITIONS 1957 - 1962
BY THE FRIENDS OF THE
WHITNEY MUSEUM OF AMERICAN ART

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FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART
1957-1962

May 16-June 17, 1962

WHITNEY MUSEUM OF AMERICAN ART, 22 WEST 54th STREET, NEW YORK

EDWARD HOPPER. Second-Story Sunlight. 1960. Oil. 40 x 50. *Gift of the Friends of the Whitney Museum and purchase.* (3)

Cover: DAVID SMITH. Lectern Sentinel. 1961. Stainless steel. 101¾ high.
Gift of the Friends of the Whitney Museum and purchase. (4)

FOREWORD

The Friends of the Whitney Museum was founded in December 1956 with a scant dozen members. Early in 1957, the first Acquisitions Committee began to spend the still meager funds at our disposal in purchasing for the Museum some greatly needed works of art which the Museum itself could not afford. Since that day, a little more than five years ago, our membership has grown to over 180, and the great majority of our members' dues has been applied to further and increasingly important purchases. Today the Friends' budget for acquisitions is nearly twice that of the Museum.

It may be of some interest to describe how the Friends' acquisitions are made. Each year the President nominates an Acquisitions Committee of five members to work with five members of the Museum's staff and trustees. When confirmed by the Board of Directors, this committee meets with the Museum's representatives and discusses the works most pressingly needed to round out the permanent collection. These works are assembled for the committee's approval by a variety of means—through the artists' dealers, visits by subcommittees to the artists' studios and even, in one case, by importing from France a work that had found its way into the hands of a Paris gallery.

The result of the dedicated and skillful labor of our various committees is surveyed in this exhibition and in the following pages, which reproduce all the purchases made up to the present time. I think it is a record in which we can take pride—a collection of contemporary American art that represents both youth and maturity, the avant-garde and the conservative, but that has been selected, above all, for that undefinable element we call quality.

Roy R. Neuberger
President

FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART
ACQUISITIONS COMMITTEES

(1) 1957-58; 1958-59
Roy R. Neuberger, *Chairman*
Allan D. Emil
B. H. Friedman
Miss Katharine Ordway
Mrs. Charles Zadok

(2) 1959-60
Mrs. Otto L. Spaeth, *Chairman*
Lawrence H. Bloedel
B. H. Friedman
Alfred Jaretzki, Jr.
Mrs. Albert A. List

(3) 1960-61
David M. Solinger, *Chairman*
Donald M. Blinken
David A. Prager
Alan H. Temple
Guy A. Weill

(4) 1961-62
Howard W. Lipman, *Chairman*
Arthur G. Altschul
Mrs. Frederick W. Hilles
Mrs. Ira Haupt
Charles Simon

Note: Measurements are in inches, height preceding width except in the case of sculpture, where the largest dimension is given. The sizes of watercolors and drawings are sight measurements unless otherwise noted.

Numbers in parentheses at the end of each caption indicate which of the above committees made the purchase.

NORMAN BLUHM. The Anvil. 1959. Oil. 84 x 72. (2)

CHARLES BURCHFIELD. Overhanging Cloud in July. 1947–59. Watercolor. 39½ x 35½. (2)

ERNEST BRIGGS. Number 1107. 1955. Oil. 69 x 50½. (1)

ALEXANDER CALDER. The Cock's Comb. 1960. Sheet iron. 159 long. (4)

ALEXANDER CALDER. Big Red, 1959.
Sheet metal and steel wire. 114 long. (4)

JAMES BROOKS. Rasalus. 1959. Oil. 66 x 79¾. (2)

CARMEN CICERO. Pegasus. 1957.
Oil. 56 x 72. (1)

STUART DAVIS. The Paris Bit. 1959.
Oil. 46 x 60. (2)

CHRYSSA. Three Arrows. 1960. Aluminum. 72 high. (3)

GIORGIO CAVALLON. Untitled. 1959. Oil. 65 x 38. (2)

WILLEM DE KOONING. Door to the River. 1960. Oil. 80 x 70.
Gift of the Friends of the Whitney Museum and purchase. (3)

JOSE GUERRERO. Black and Yellows. 1961. Oil. 84¼ x 70. (3)

ARTHUR DESHAIES. Cycle of Love: Then What? 1959.
Conté crayon and dry pigment. 27¾ x 33⅞ (over-all). (3)

HELEN FRANKENTHALER. Blue Territory. 1955. Oil. 113 x 58. (1)

PHILIP GUSTON. Ink Drawing, 1952. 18 x 23¼. (3)

CLEVE GRAY. Mosque, Cordova: Number 2. 1959. Oil. 72 x 96. (2)

MORRIS GRAVES. Bird in the Spirit. c. 1940-41. Gouache. 21½ x 42 (over-all). (1)

NAUM GABO. Linear Construction in Space, Number 4. 1958. Plastic and stainless steel. 40 x 21½ high. (1)

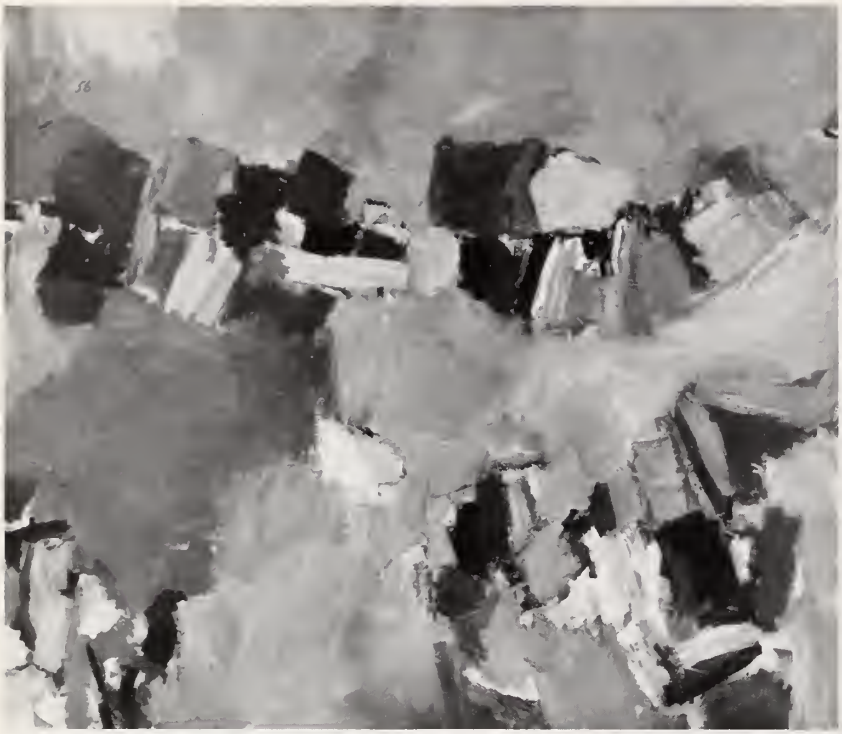
JOHN D. GRAHAM. Mona Anna Uxor de Adolfo Ravenato. 1947. Ink, pencil, and chalk. 22¼ x 17⅝. (3)

RICHARD HUNT. Extending Horizontal Form. 1958. Steel. 57 long. (1)

JOHN HELIKER. From Cranberry Isle. 1956. Oil. 30 x 40¼. (1)

HANS HOFMANN. Fantasia in Blue. 1954. Oil. 60 x 52. (1)

RAOUL HAGUE. Sawkill Walnut. 1955. 42 high. (1)



ANGELO IPPOLITO. Storm. 1956. Oil. 43 x 50. (1)

WILLIAM KIENBUSCH. Red Vine, Autumn, Dogtown. 1956. Oil. 41 x 56½. (1)

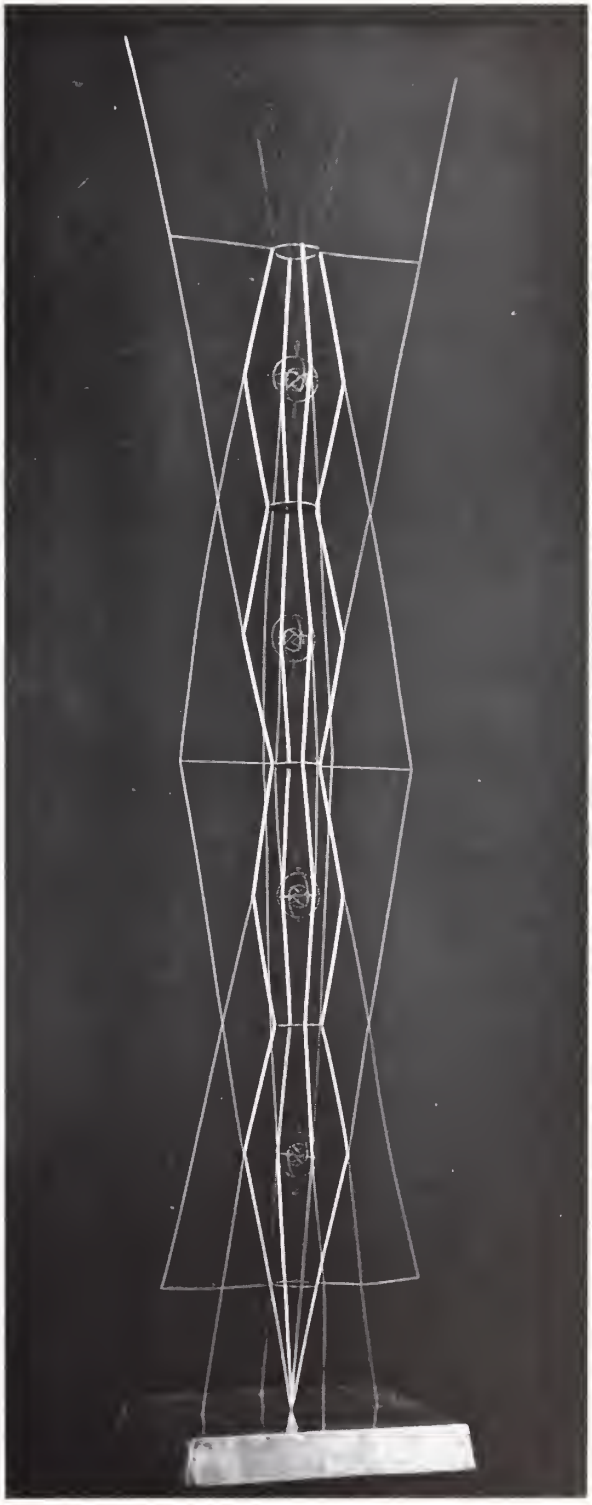
WOLF KAHN. Large Olive Grove. 1957-58.
Oil. 47½ x 54¾. (1)

FRANZ KLINE. Mahoning. 1956.
Oil. 80 x 100. (1)

SEYMOUR LIPTON. Sorcerer. 1957. Nickel-silver on monel metal. 60¾ high. (1)

RICHARD LINDNER. Sunday Afternoon. 1954. Pencil and watercolor. 25 x 19. (2)

MICHAEL LEKAKIS. Sympan. 1960. Oak. 38 high.
Gift of the Friends of the Whitney Museum and purchase. (3)



RICHARD LIPPOLD. Primordial Figure. 1947. Brass and copper wire. 96 high. *Gift of the Friends of the Whitney Museum, Charles Simon, and purchase.* (4)

JOHN MARIN. Sea Piece.
1951. Oil. 22 x 28. (1)

CONRAD MARCA-RELLI. Junction.
1958. Collage of painted canvas.
56 x 77½. (1)

ROBERT MOTHERWELL. N.R.F. Collage, Number 1. 1959. Oil and collage. 28⅜ x 22⅜. (3)

ROBERT MOTHERWELL. N.R.F. Collage, Number 2. 1960. Oil and collage. 28⅛ x 21½. (3)

JOAN MITCHELL. Hemlock. 1956. Oil. 91 x 80. (1)

KENZO OKADA. Memories. 1957. Oil. 68 x 84½. (1)

ISAMU NOGUCHI. Integral. 1959. Greek marble. 49¼ high. (2)

PHILIP PEARLSTEIN. Rock Mound. 1958. Oil. 44 x 52. (1)

GABOR PETERDI. Vertical Garden, I. 1959.
Ink and watercolor. 39 1/2 x 25 3/4. (2)

REGINALD POLLACK. Blue Landscape. 1957. Oil. 37½ x 59. (1)

ANDRE RACZ. Sunflower. 1959. Ink. 36¼ x 26⅛ (over-all). (2)

ABRAHAM RATTNER. Song of Esther. 1958. Oil. 60 x 48. (1)

ROBERT RAUSCHENBERG. Summer Rental, Number 2. 1960. Oil. 70 x 54. (3)

KARL SCHRAG. Montserrat. 1958. Casein. 38 x 26. (2)

RAYMOND ROCKLIN. Evocation. 1958. Brass. 66 high. (1)

JAMES ROSATI. Interior Castle, Number 1. 1959. Sheet metal. 26 high. (2)

JON SCHUELER. Snow Cloud and Blue Sky. 1958. Oil. 80 x 71. (1)

THEODOROS STAMOS. High Snow—Low Sun, II. 1957. Oil. 53½ x 97½. (1)

BEN SHAHN. Conversations. 1958. Watercolor. 39¼ x 27. (1)

RICHARD STANKIEWICZ. Kabuki Dancer. 1956.
Steel and cast iron. 80¼ high. (1)

NILES SPENCER. Ventilators. 1948. Oil. 30 x 24.
Gift of the Friends of the Whitney Museum and purchase. (3)

REUBEN TAM. A Span of the Sea. 1958. Oil. 40½ x 47½. (1)

MARK TOBEY. New Life (Resurrection). 1957.
Tempera. 43⅜ x 27¼. (1)

ESTEBAN VICENTE. D-1957. Collage. $22\frac{7}{8}$ x 20. (3)

JACK TWORKOV. Duo, I. 1956. Oil. $81\frac{3}{4}$ x $57\frac{3}{4}$. (1)

LOUISE NEVELSON. Young Shadows. 1959-60. Wood. 115 x 126. *Gift of the Friends of the Whitney Museum and Charles Simon.* (4)

JAMES WINES. Monad, I. 1960. Bronze. 53½ long. (2)